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and thought caused him to sail for America. He settled near Camden, South Carolina, where he purchased a large tract of land and with his sons entered into the venture of running a plantation. He immediately took out naturalization papers, was shortly afterward appointed Master in Equity for the district of Camden, and just before his death (1791) secured his heart's desire, an election to the Assembly of South Carolina.

The above is but a brief portion of the interesting story of the life of the famous Bristol potter. The memory of his strong American leanings and his affection for our land during the perilous days of our nation's birth, cannot fail to give an added interest to each piece of Bristol porcelain in our Museum collection.

R. T. H. HALSEY.

ON THE NUMBERS IN THE BASE OF CHÜN WARE

THE Chün yao of the Sung has a base covered with a thin greenish glaze, in parts turning to golden brown and red, not unlike tortoise-shell; the Chinese call it tiger-skin. This is not a separate glaze, as it would seem at first sight, but the general glaze of the piece which, too thin on the base to produce the variegated colors, has burnt green with rich brown outlines where the clay has burnt altogether bare and red. Sometimes in edges or places where the glaze has accumulated, the blue-green Chün color appears; in other pieces the base is streaky green and brown, while others again are evenly covered with a dull gray glaze, sometimes even granulated. Certain pieces have bases so thickly covered that they are colored like the other sides of the vessel, but these are not the ones I prefer. The Chinamen make a difference between the different colors of the base and estimate the age accordingly. They call bright tiger-skin early Sung, dull tiger-skin middle Sung, and the gray-green glaze without patches late Sung or Yüan. From my personal observations I am inclined to agree, and I think that this, with the help of the system of numerals, of

which more further on, may be a help in identifying the age and at least the doubtfulness of some pieces.

On the base is incised before the firing a number in Chinese numerals ranging from one to ten, while certain specimens bear the letter *dai* (great). These numbers have been the reason of certain speculations. Some thought that the numbers referred to the place in the kiln, the degree of heat that was wanted for the special piece. This theory was mainly based on the fact that on the site of ancient kilns small pieces of baked clay are found partly covered with glaze, often with a hole in the middle, and likewise bearing a number, though to my knowledge always a low number—one, two, or three. These rough bits of clay were testers planted in the sand of the kiln and taken out with an iron rod which hooked in the hole, to see if the firing was progressing satisfactorily. Another idea was that the numbers referred to certain potters who marked their pieces in order to identify them when they were taken out of the kiln shared with other potters. Why only ten and just ten potters worked together is not clear.

The third theory which, on comparing the many pieces that the actual Exhibition of Early Chinese Pottery brought together, I find works out satisfactorily is that the numbers simply refer to the size of the pieces, number one being the largest and ten the smallest. From the following list it will be seen that of the same number the sizes vary pretty considerably but a higher number is never larger in size than a smaller number. The shrinkage and the natural qualities of hand-made pottery easily account for these comparatively slight differences. Of all the pieces of which friends and collectors have kindly furnished me the dimensions, I took only those that I had personally seen and measured, because even among those I found three that did not fit into my scheme, and from the quality and peculiarities of these pieces I seemed to find sufficient reasons for this difference. The numbers of the saucers correspond to the numbers of the flower pots that were intended to be used with them. These saucers are six-lobed with blunt or pointed

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

lobes and correspond in shape to similar flower pots; oblong, square saucers held square pots; four-lobed saucers, similarly shaped pots; but the circular bowls decorated with two rows of knobs evidently copied from bronze forms have no flower pots that fit either in size or shape, they were evidently intended for bulb bowls and were used singly. The letter *dai*, which appears on certain pieces larger than any marked number one, evidently meant that these pieces were exceptionally large.

The practical result seems to be that pieces with a number not corresponding to the general range of sizes are of a different class. Though later imitators most likely did not take much notice of the sizes in

use during the Sung period, all those that differ need not be forgeries. In the Yüan and Ming periods Chün yao continued to be made; but it is worth while to view these pieces critically and my experience is that they are never of the highest quality.

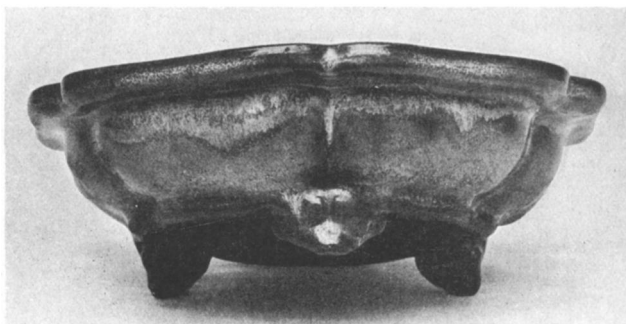
In the Yüing Chêng period when Chün yao, together with all the other Sung wares, was copied in Ching-tê-chên, the imperial mark was added, not, however, with any intention of deceiving. So much can not be said for the less scrupulous dealers who ground down the imperial date mark and hid the telltale spot in a more or less clever way in order to pass off the eighteenth-century ware for Sung Chün yao. S. C. B. R.

MEASURES AND NUMBERS ON CHÜN YAO BOWLS

CLASS	OWNER	DIMENSIONS	PUBLICATION	NUMBER ON BASE
Six-lobed bowls with rib in the center of each lobe . .	S. P.	$3\frac{3}{8}'' \times 9\frac{1}{2}''$	Cat. No. 123	1
	S. P.	$3'' \times 9\frac{3}{8}''$	" " 222	2
	F.	$3\frac{3}{4}'' \times 9\frac{3}{8}''$	Jap. So. 277	2
	F.	$3\frac{1}{8}'' \times 9\frac{1}{8}''$	Cat. No. 233	2
	Bahr	$x 8\frac{3}{4}''$		4
	S. P.	$2\frac{3}{4}'' \times 7\frac{1}{2}''$	" " 225	9
Six-lobed bowls	Yamanaka	$x 7\frac{1}{4}''$		10
	Bahr	$x 9\frac{1}{2}''$		1
	S. P.	$2\frac{7}{8}'' \times 9\frac{1}{8}''$	Cat. No. 226	3
	S. P.	$2\frac{3}{4}'' \times 8\frac{1}{2}''$	" " 121	5
	F.	$2\frac{5}{8}'' \times 8\frac{1}{2}''$	" " 223	6
	F.	$2\frac{5}{8}'' \times 8\frac{3}{8}''$	" " 224	6
Bowls with two rows of studs	F.	$2\frac{5}{8}'' \times 8\frac{1}{4}''$	Jap. So. 280	7
	S. P.	$3\frac{3}{4}'' \times 10\frac{1}{4}''$	Cat. No. 230	1
	F.	$3\frac{3}{4}'' \times 10\frac{1}{4}''$	" " 231	1
	S. P.	$3\frac{1}{2}'' \times 9\frac{1}{2}''$	" " 232	1
	S. P.	$3\frac{3}{4}'' \times 10\frac{3}{8}''$	" " 122	1
	S. P.	$3\frac{1}{4}'' \times 9''$	" " 120	3
	F.	$3\frac{3}{8}'' \times 9''$	Jap. So. 248	3
	deF.	$3\frac{1}{8}'' \times 8\frac{5}{8}''$		4
	S. P.	$3\frac{1}{4}'' \times 8\frac{5}{8}''$	Cat. No. 227	4
	S. P.	$2\frac{7}{8}'' \times 7\frac{3}{8}''$	" " 229	5
	F.	$2\frac{1}{2}'' \times 6\frac{5}{8}''$	Jap. So. 269	7



SIX-LOBED SAUCER WITH RIB IN CENTER OF LOBE
CHÜN WARE



SIX-LOBED SAUCER, CHÜN WARE



CIRCULAR BULB BOWL, CHÜN WARE